

## Hallelujah: the infinite song of the Tingoã, a film that tells of ethical singing in a time of dystopia

### ARTICLE

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### Abstract

The present article demonstrates a cinematographic accomplishment that seeks to point out the ethics in the emerging mixed epistemology of Mateus Aleluia's song, which is evidenced in a musical Ebanda of Africanity. The filmmaking of filmmaker Tenille Bezerra has a characteristic of black cinema, considering that the director creates in the musical image of Africanness as a historical subject. The film brings the Black protagonism in a realization of the triumph of the sacred knowledge of African circularity, which gains recognition in the university. With the historical conquest of the title of Doctor Honoris Causa, for a dreamlike utopian thought in respect to the other, which takes place in a musical market of Eurocaucasian dystopia.

**Keywords:** Ethics. Dystopia. Black cinema. Ibero-Asian-Afro-American. Euro-hetero-macho-authoritarian.

### Aleluia: Canção Infinita de Tingoã um filme que conta a canção ética num tempo de distopia

### Resumo

O presente artigo demonstra uma realização cinematográfica que busca apontar a ética na emergente epistemologia miscigenada do canto de Mateus Aleluia, que é evidenciado em uma umbanda musical da africanidade. A realização da cineasta Tenille Bezerra tem uma característica do cinema negro, considerando que a realizadora cria na imagem musical da africanidade como sujeito histórico. O filme traz o protagonismo negro em uma realização do triunfo do saber sagrado da circularidade africana, que ganha reconhecimento na universidade. Com a conquista histórica do título de Doutor Honoris Causa, para um pensamento de utopia onírica em respeito ao outro, que se dá em um mercado musical de distopia eurocaucasiana.

**Palavras-chave:** Ética. Distopia. Cinema Negro. Ibero-ásio-afro-ameríndio. Euro-hetero-macho-autoritário.

## 1 Introduction

"Hallelujah, that's the name my father gave me".  
Matthew Hallelujah (2017)

For our purposes, it is extremely important to consider how ethical demands are made in a society whose slavery was the longest-lasting economic institution, lasting three hundred and fifty years. This in an Amerindian country that has been Westernized for just under five hundred and thirty years, bearing in mind that in Western Brazil all the racial segments that form the matrix of Brazilian culture are immigrants. This is the case with the Iberian white, the Asian yellow, the African black and the Amerindian red, which form the amalgam of the horizontality of the image of the Iberian-Asian-Afro-Amerindian (Prudente, 2019a). The symbolism of this cultural mix is characterized by multiculturalism, which for our understanding also has a social multicorality. These racial groups are victims of the attempt to demean their appearance, imposed by the verticality of the imaginary hegemony of the Euro-hetero-male-authoritarian.

This contradiction stems from the influence that the social form of slavery had on Brazilian society, developing at various times expressions of tolerance and denial Sodr e (2023). There is an undeniable relationship of close familiarity in the bizarre racism, to the point where anthropologist Kabengele Munanga, in a video lesson, suggested that "racism is a perfect crime" (2013), to the extent that Brazilians are excessively resilient to racial discrimination, while at the same time claiming not to be racist. Brazilians have racist practices while peremptorily denying that they are racist. In the USA, blacks made up no more than thirteen percent of the population, considering that slavery only took place in the south, when the enslaved were abolished, the freedmen received compensation of seven mules and seven bushels of land respectively. In contrast to Brazil, according to an interview with journalist Rodrigo Piscitelli in the *Jornal da Tv Cultura*, historian Luiz Felipe de Alencastro (2022) suggests that from the colonial period to the empire, in important centers, blacks made up more than fifty percent of the population. To our concern, even so, the freedmen were not compensated with the abolition process, aggravating the marginalization of Afro-descendants.

Rui Barbosa, the last Minister of Finance of the Empire, incinerated the slavery archive, causing a kind of damage characterized by a lack of protection of the origin of national raciality for Afro-diasporic people in Brazil, a country unequivocally made up of compulsory immigrants, who find protection in the diplomatic relations promoted by their countries of ancestral nationality. Instead of calling the plantation owners to account for the inversion of values they sought when they requested compensation as a result of abolition, Rui Barbosa, without thinking about black people's right to history, preferred to incinerate the archive of slavery, damaging the understanding of the ancestry of black Brazilians. Black people know that they came from Africa, but the lack of documentation has made it difficult for them to locate their national state of origin, generating a series of problems due to the lack of consular protection that other compatriots of immigrant origin enjoy. It is reasonable to observe, therefore, that this violence is applauded in the institutional apologies that are made to Rui Barbosa, who is placed as a sign of Brazilian intelligence in history, thereby pointing to the unequivocal ethical fragility that is essential to epistemology. It is in this sense that filmmaker Tenille Bezerra works on her film to demonstrate that, despite the attempt to marginalize them, the musical group Tingo, with Mateus Aleluia as its lead singer, develops an emerging ethical epistemology, based on austerity. Considering that his musical poetics respects diversity, competing for the voice of all races, which in Brazil are victims of the persecution of Euroheteronormativity. From this perspective, the director develops a black cinema to emphasize the sense of civilization in Mateus Aleluia's musical project, whose breadth and acceptance of the religiosity of others indicates a culture of peace.

There has been a consensus in the social sciences that Egyptian-Bantu Africanity was the cradle of civilization and the vessel from which the Greeks drank knowledge. At the time Egypt was living through the Cast Iron Age, Greece was experiencing the Bronze Age and Europe was in the Polished Stone Age (Silva, 1986). The Egyptian-Bantu Book of the Dead contained the ethics of respect for the widow and the protection of the orphan, which constitute the ethics of important ethics, such as the Code of Hammurabi, Judaism and Christianity, which were guided by the African perspective of respect for the widow and

the orphan (Dussel, 2000). Eurocolonization, in its attempts to cover up the primacy of African epistemology, while also justifying colonial violence, sought to create an image of ineptitude for Afro-Amerindians, marginalizing them from positive representation.

In Brazilian society, Afro-descendants and indigenous peoples, with contemporary organizations, have been overcoming the racist reductionism imposed on them, conquering with the black movement and the indigenous movement, public policies in which Africanity and Amerindianity have emerged through art in a significant way, achieving recognition from educational institutions that are more sensitive to inclusive contemporaneity. In the documentary "Aleluia, o Canto Infinito do Tincoã", the director constructs a triumphant narrative to crown the recognition of Mateus Aleluia, who receives an honorary doctorate from the university in his homeland. This behaviour in the making of the film further characterizes the affirmation of the black subject in cinema, which is done through the ethics of Mateus Aleluia's musical perspective. This mobility, whether in schooling or in the job market, implies the displacement of the established Euro-descendant who, in the face of this, usually competes by seeking rights that are alien to justice, against this emerging ascension. This means using unethical behaviour as a way of maintaining the privilege of heredity resulting from the crime of slavery and the violence of the evangelization machine.

It is in this context that the director constructs the image of positive affirmation of the Ibero-Asian-Afro-Amerindian, which is done with the civilizing song of Mateus Aleluia. This cinematographic action is fundamental to deconstructing the myth of the racial superiority of the Euro-descendant, based on a single history, with the attempt to violently steal the right to self-image from minorities who are denied by Euroheteronormativity. This is why the film demonstrates a song of vocal multiplicity, pointing to the ethics of respect for diversity, without which there is no culture of peace.

The film "Aleluia - O canto infinito do Tincoã", directed by Tenille Bezerra, was presented and very well received at the 12th edition of the In-Edit Brasil festival. This work circulated significantly throughout Brazil in various cinemas. This success was fundamental in helping a commission to draw up the opinion that was the basis for granting "the title of Doctor Honoris Causa to Mateus Aleluia" at the Federal University of Recôncavo da Bahia,

UFRB (2021). The title is awarded to eminent national or foreign personalities by virtue of the recognition of their knowledge and/or their work in the sciences, arts, philosophy, letters, cultures, for the benefit of the development and understanding of peoples. It is a contribution of relevance to the country or humanity. It is worth noting that this honor was awarded to the musician in question on May 11, 2022.

In order to better understand the affectionate way in which the filmmaker has woven this seam, it is necessary to delve into some of the aspects that run through the life and work of this illustrious son of the Bahian recôncavo. Doum[ In the rites of the Umbanda and Candomblé cults, there is the belief that for every two twins that are born, there is a third who does not incarnate in the physical world we inhabit. ], a term of Brazilian miscegenic religiosity, characterizes the artist's place of birth, as he himself describes it. Seu Mateus, as he is called in the telluric affection of the place, is already seen as an egregore that amalgamates in itself the song of all those who landed here after crossing the Atlantic, which was marked by the blood of blacks. We thus perceive an original behavior in this artist, who is a kind of protector of the centuries that are mysteriously kept in this land, a phenomenon that is found in the popular imagination, as can be seen in the song "A Bahia te espera", a rendition by the Bahian Maria Bethânia, who is also a daughter of the Recôncavo, as follows:

The Bahia of magic  
Of spells and faith  
Bahia that has so many churches  
That has so much candomblé  
To pick you up (...)  
Our sloops have already set out to sea  
Our brunettes will put on new clothes  
If you come you'll taste my vatapá  
If you come you'll live in my arms  
The feast of Iemanjá. (GARCIA, 1976, s/p. )

With his dialectic of black affirmation, Mateus Aleluia (2017) contributes to fragmenting the numbness that could be the population's passivity in the face of social difficulties, just like an otín, or as the trees are called by the Jeje nation, which throws its seeds into the world. Mateus Aleluia suggests a miscegenic relationship, resonating the

ringing of the bell of the parish church in the city of Cachoeira, which is made by the sacred drums of candomblé, in which ogã[A percussion instrument also known as agogô or bantu de gonguê. It is an idiophone musical instrument made up of two to four iron bells, used in religious festivals and rituals and brought to Brazil by the Yoruba. This phenomenon was only possible because of the complex atemporal temporality of cinematographic language, which, with media exclusivity, allows for the possible and the impossible. Agamben understands the revolutionary potential of cinema in this unique media capacity to transform relationships, Agamben (2014). The filmmaker Tenille Bezerra makes a realization, focusing on a utopian drumming in which the religious existentiality of the Ibero-Asian-Afro-Amerindian indicates a culture of peace, which is possible in the multicultural miscegenation of (a) band in the musicality of Mateus Aleluia, which goes against the monoculturalism of the Euro-Caucasian music market, impregnated by dystopia.

The initial steps in Mateus' artistic career in the Recôncavo Baiano are in Cachoeira, his hometown. It was there that he and his partners in life and art, Dadinho and Badu, three visionaries, conceived one of the most avant-garde musical groups in the world, the Tingoãs (2017)<sup>1</sup>. Essa reunião musical indicou para um projeto de multilinguagem, descrito como o primeiro grupo vocal a expressar na história da Música Brasileira Popular Music - MPB, which is a cultural, musical and linguistic legacy of the different African peoples who arrived here, re-signifying the rhythms and points of religions of African origin. The meeting of these three aesthetes allowed this orisha of music to be shaped, leading him to meet other extremely important names in Brazilian music, such as Gilberto Gil, Dorival Caymmi, João Gilberto, Caetano Veloso, among others.

Seu Mateus, as he is known in the city of Cachoeira, expresses a form of beauty and strength that characterizes aesthetics in its most remote period, implied in reality, which today has been reduced to a work of art, Favaretto (2011), losing the force of veracity, considering that this Bahian, for the director, reveals the daily life of the recôncavo. The

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<sup>1</sup>This bird is known as the "cat's soul", "lost soul" and "goat's soul". Its song resembles a moan, similar to the moan of a cat.

filmmaker's general plan is based on communal traces of the circularity of the first-born African worldview, in which beauty is configured in the joy of playful relationships in the corporality of the samba circle. This behavior is consistent with the philosophical existentiality of ubuntu, translated into the common sense of collective dynamics, in which all are one, which also expresses the whole. This occurs in the holistic amplitude of black sphericity (Prudente, 2019a).

Thus, director Tenille Bezerra developed a cinematographic proposal, seeking in the protagonism of Mateus Aleluia's Africanness, a subject that in its realization contributes to the structural revolutionary action in black cinema. This action consists of rewriting the history of black people, starting with their own hands, putting an end to the condition of object, thus constructing the role of historical subject, which characterizes the ethics of black cinema. Ethicality that is established in the alterity of respect for the other, from a libertarian perspective, characterized by the civilizing character of this ethnic-cinematographic inkwell of Afro-descendants and minorities as a whole (Almeida and Prudente, 2022). This is a line of understanding in which the film's director looks to Mateus Aleluia as an effort to construct a representation that positively affirms the horizontality of the image of the Ibero-Asian-Afro-Amerindian, as a form of ontological struggle against the verticality of the image hegemony of the Euro-hetero-macho-authoritarian (Prudente, 2021).

There is no denying the polysemy of magical knowledge in Mateus Aleluia's Umbanda songs, which bring the epistemic sense of African axiology, which is combined with other racial contributions, seen in popular Catholicism of Lusitanian origin, in the presence of the caboclo, which originated in Brazil-Indian. This is in confluence with the European aspect of spiritism of French origin. In such a way that Tenille Bezerra's performance suggests the breadth of civilization in the multiculturalism of Mateus Aleluia's musical research, which seeks in the one (band) to build a face for Brazil, with the features of all Brazilians (Prudente and Prudente, 2022), breaking with the exclusionary monoculturalism of the Euro-Caucasian, which attempts to fragment the epistemic traits of

the different. This maleficence is done through the violent reductionism of Euroheteronormativity, which determines the meaning, norm and reason of white European patriarchy. The purpose of which is to impose the myth of racial superiority of the authoritarian Euro-Caucasian universe over the other culturalities of the peoples that make up the diverse, also formative matrices of Brazilian culture, who have been relentlessly persecuted by the stigma of inferior race, in the media, on social networks, notably on television and in the cinema.

This picture indicates a contradiction that was perceived in the chanchada, constituting a systematic phase in the early history of cinema in Brazil, in which the white Iberian, Portuguese and Spanish were also victims of stereotypes, respectively the Portuguese, who were treated as "assless donkeys" (AVELAR, 2018, p. 63), and the Spanish were treated as irascible, hot-blooded brawlers. With the same logic, the Asian yellow was synthesized in the symbolism of sexual fragility - "japa de pau pequeno, que na hora h amarelou" (PRUDENTE, 2019a, p.12). In this context, the black African was presented as being used to carry the weight and sexual satisfaction of the white man (Rodrigues, 2001). A position in which the red Amerindian was characterized as "incautious, averse to progress, red danger" (PRUDENTE, 2019a, p.15). Contradicting this racist stance in a disruptive way, the director of the documentary competes for a critical-reflexive narrative, presenting a Mateus Aleluia, who nurtures in his perception of life and freedom, sprouting in permanence on different existential planes.

Mateus Aleluia's project brings together musicalities that transit, in a mediated way, through different memories that preceded him and, for this reason, he represents a collective memory that has existed for centuries in the black telluricity of Bahian culture. However, the film's director has constructed a narrative in which Mateus presents his poetics. This is done using a daguerreotype painting, focusing on a possible fabrication of emotional points, the purpose of which is to explore the existentiality that lies in the possibilities of the dreamlike utopia of Mateus' miscegenic Umbanda musicality. The Bahian musician created another place in the feeling of Brazilianness, which allowed respect for the other, which presupposes an ethicality, aimed at a communal coexistence,



inherited in the imaginary of a probable, "where whites, poor and blacks with indigenous people sang, communal pedagogy of Afro solidarity", which can be seen in the singing of the black diva Fabiana Cozza (BRASIL; PRUDENTE. 2020. web). The director has set out to suggest a poetic utopia, as a way of questioning the white European dystopia, which she suggests is soulless, without psychological strength, in the face of Mateus Aleluia's poetic paroxysm. In this respect, Rogério Almeida points out the emotional sense that is found in the poetic foundation of cinema education:

Cinema is a language machine that produces poetic states. Its proximity to the aesthetic foundation is unavoidable, but there are differences. While the aesthetic affects sensitivity as a whole (we can focus on the colors of Zhang Yimou or Pedro Almodóvar), the poetic focuses on two axes: the emotion of the spectator and the creation of the filmmaker. (ALMEIDA, 2017, p. 33).

It's not linear time as we know it, it's synesthetic, palpable time, which we can even touch, it's Lord Time. A behavior that has a dialogical relationship with Fresquet (2013), as the documentary's director thinks of her film discussing school as an emerging epistemology and not a mere didactic instrumentalization. In this way, the director looks for the broad meaning of Mateus Aleluia, who expresses a Brazilianness in his musical spirituality, contemplating all Brazilians, whose African bias points to the cradle of civilization outside the Eurocentric limits, set in the Eurocentric verticality. In this line of understanding, his aesthetic is characterized by black cinema in which the subject rescues his image of positive affirmation, showing himself to be a representative of Egyptian-Bantu sacred knowledge. And in this cinematic construction, the director radicalizes with Mateus Aleluia, pointing out that the origin of knowledge is black African. This critical revision in Tenille Bezerra's creation is a demonstration of her humanism, which uses cinema from the perspective of justice, with the aim of showing in the denied value an importance, which constitutes a gap that without which the possibilities of respect for the other are distanced from coexistence, making relationships unethical, thus pointing out the fragility of Euro-Caucasian epistemology, considering that knowledge and prejudice are antithetical.

With the musical tessitura of Mateus Aleluia, the filmmaker Tenille demonstrated that Euro-Caucasian monoculturalism constitutes violence in Bahian daily life, insofar as it tries to impose a reductionism on emerging cultures, impregnated in the dynamics of Bahia's miscegenated daily life, as sung in the teluricity of the Tincoãs. We perceive in this cinematographic behavior an ethical testimony, as it gives the other what is rightfully theirs, deepening human relationships through realization, which allows a relationship in which the viewer interacts with the director, allowing both to create in the film. Bearing in mind that black cinema has an organic essence with its militant audience, for the sake of justice, in the film the geography of Seu Mateus' body guards and protects various Ibero-Asian-Afro-Amerindian religions, which enlighten us in different faiths, in the context of respect for the other. As the Orixá of music, he sings of a Brazil soaked in a sea of knowledge that brings together ancestral ways of being in the world. This telluric dimension of Mateus Aleluia dialogues with what is described by Prudente:

Knowledge in the complex black-African universe finds in oral literature, developed objectively, the space of spherical relations, one of the main elements of the cultural heritage. This phenomenon is also observed in the localization of the temporality of cults, in liturgical processing, in view of the complex matrices for reconstituting ancestry. And this is configured in dynamic lines of existential sphericity, marked by dance and drumming. It is worth considering that for Africans there is no such thing as dance and music (PRUDENTE, 2019b, p.89).

This circularity teaches us about the earth as mother, which makes us turn in the jongo and capoeira circles, the terreiros, the samba circles, which intertwine and complete each other, connect and nourish each other like a great network of mycelial ecology<sup>2</sup>. Because of this, music and dance are inseparable, they are underpinned by historical dynamics and narratives. These narratives are steeped in spirituality, in an ancestral pedagogical practice that is alive, vibrant and invisible. These dimensions bring us back to the kalunga line, educating us so that when we see a tree, we can find two dimensions there: the part we see to the human eye, which is the visible and tangible world,

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<sup>2</sup>A labyrinth of tiny fibers woven by fungi and other types of mushrooms, plants and trees, which share nutrients in a connection invisible to the human eye.

and the spiritual world, which is equivalent to the roots that are hidden and invisible to the human eye. Mateus Aleluia's black corporeality indicates the spiritualized extensions of elements that cross over and feed on the diverse culturalities of the matrices that form Brazilian culture, such as Iberian, Asian, African and Amerindian, the ensemble of diversity in a process of otherness, characteristic of the black cinema of Bezerra's aesthetic, which suggests the protection of the other, as Mateus himself tells us about it:

Like all of you, I have the sublime mission of trying to bring together all the races you call races, which in reality are all human beings, and it is our mission and obligation to break all the bonds of prejudice, to break all the bonds of persecution, to know that it is better to build than to destroy. (G1 Bahia. ALELUIA, 2022, s/p.).

In this quest to empower the voice of different African nations and Brazilian ethnicities, Seu Mateus materializes pan-Africanism as a state of experience, not a concept. He mimics the state of art, bringing together the strength and beauty of those who move through different existential planes. The spiritual and artistic planes intersect in the meeting of black Africans, white Iberians, yellow Asians and red Amerindians who have developed a profound process of *mestizaje* in Brazil, converging in an Umbanda musical construction, which here consecrates all religiosities in a Brazilian religion suggestive of the epiphany of humanity, as Tenille's realization insists, with the black genius of Mateus Aleluia, in showing a song of holistic amplitude of the voices of all races. The Federal University of Recôncavo da Bahia (UFRB) elucidates that Mateus Aleluia's art represents answers to the questions that run through the humanity of our Brazilianness:

Mateus Aleluia delves deeply into the process of building the identity of the people of Bahia, Brazil and African nations. In this way, this artist and researcher from the Recôncavo answers universal questions, namely: where we Brazilians come from and who we are, as Bahians, as Brazilians, as Africans and as human beings. In addition, the granting of this title to Mateus Aleluia confirms the link between the Federal University of Recôncavo da Bahia and the ancestry that underpins relations in the territory where this institution is based (UFRB, 2021, p.2).

In this ethical behavior of black cinema, as a filmography of Afro-descendants and all vulnerable minorities, it brings a miscegenic gaze, which is contrary to the authoritarianism of the Euro-Caucasian gaze, denounced in the reflections of Sartre (1960),

when he wrote that the white man has lived for more than three thousand years looking without being looked at. With this understanding, Tenille constructs a triumphant image of Mateus Aleluia, whose ethical and civilizing knowledge is recognized by the UFRB. As a messenger, Mateus Aleluia is not only a master of ethnic-racial relations, he syncretizes traces of both Jeje and Nagô heritage in his meaning, extrapolating the culture of the recôncavo to the African continent and vice versa. A broader understanding of sacred circularities brings us, in a pedagogical way, to the otherness, empathy and communal life present in Africa and in various indigenous ethnic groups, in different parts of the world: voduns, orishas and inquices [Voduns, Orishas and Inquices are forces of nature personified in ancestral figures divinized in some Afro-Brazilian religions. ] came to us through a humanized pedagogy in the figure of Seu Mateus, where the beautiful and the supernatural intersect, completing each other in a Merleau-Pontyan complementarity, Prudente (2014). Mateus Aleluia's humanity and empathy stem from his understanding of circularity as a principle of nature, of the divine, of the existential. The philosophy that intertwines his compositions allows us to perceive the complementary perspective of the worldview of many African peoples, who find themselves in the other, through and by means of the other, materializing the African communal pedagogy in which Afro-Brazilian orixality and drumming are personified (Prudente, 2011).

## **CACHOEIRA... Encounter and resistance**

When discussing Mateus Aleluia's relationship with the Bahian recôncavo, which is featured in the documentary, it is necessary to understand that the territoriality described poetically and epistemologically in his work is the hue of a black, Afro-centric identity. The traces of these musical matrices found in the film reach back to original African cultures, to the diverse peoples who arrived in the recôncavo in the mid-sixteenth century, bringing diverse cultures together in the formation of what we now call Brazil.

The determining factor was that I was born in Cachoeira, that's what determined everything. I was born into a circumstance that I only realized later, perhaps as an adult, that I had been led into, because there's a stage in life when we say we know everything, but we don't know anything, we receive through the channels of

contour, through the channels of intuition, through the channels of reality, so to speak, of living together. And Cachoeira brings it all together, Cachoeira is Fanti-Ashanti, Ewé... She's Jeje, Nagô, she's Keto, she's Congo, Angola, right? (G1 Bahia. ALELUIA, 2022, s/p.).

In order to understand the ethnic mosaic that exists in Brazil, it is essential to remember that the arrival of different African peoples was the result of epidemics, political treaties and the direct consequence of wars. As a result of this migratory process, cultural manifestations are extremely diverse, and the literature tells us that there are mainly three ethnic strands in the Bahian recôncavo: the Bantu-speaking peoples, the Jeje and the Yoruba. This encounter gave rise to religious syncretism and miscegenation with various rituals from indigenous cultures, making Bahia the territory with the largest number of Afro-descendants outside the African continent (Silveira, 2006).

If Glauber Rocha was the most important ideologue of new cinema, which was the cradle of black Brazilian cinema, it should also be noted that this miscegenic filmmaker from Bahia was responsible for the creation of black Brazilian cinema. With the film *Leão de sete cabeças* (1971), Glauber developed a syntax for new cinema in which black was an aesthetic reference. This position is also present in the work of filmmaker Tenille Bezerra, because her film has black people as a reference as a cinemanovist trait, but it operates along the lines of black cinema, in which the Afro-descendant is a subject, so that her film is undeniably an apology for the emerging black epistemology, whose song translates the voice of all the racial groups denied by Eurocentrism.

The director builds an inventory of the various African ethnic groups to show that Brazilianness was developed by a broad multiraciality, black, indigenous and Iberian, which determined a miscegenation of notable African dominance, given the majority presence in the black population of the major Brazilian centers, from the period of slavery to the present day (Piscitelli, 2002). The film's narrative shows that most of the Bantu-speaking peoples came from Congo and Angola. The Yoruba, an ethnic subgroup known more precisely as the Nagôs, came from the eastern regions of present-day Benin and western Nigeria. The ethnic group that enhanced Mateus Aleluia's musicality and religiosity came from the ancient kingdom of Dahomey, now known as Benin. Also portrayed as the kingdom of the

Fon people, the Jeje received and assumed this denomination after being conquered and brought to Brazil. Parés (2007) explains that the Jeje, as a socio-cultural group, developed very specific cultural and religious practices, playing a key role in the formation of Candomblé in the city of Cachoeira. The power of the slave trade allowed for the birth and maintenance of houses of worship known as "nagô-vodum", such as the Terreiro AganjuDide - IciMimó<sup>3</sup>, frequented, disseminated and protected by Seu Mateus. Tenille's black cinema brought a song of justice for the benefit of a culture of peace, its realization suggests focusing on black knowledge for the justice of respecting the participation of all, which is seen in a single manifestation that is humanity, expressing all racial values, which originate in the philosophical Africanity of ubuntu. It seems to denounce the lack of ethics of a science based on the unique history of the Euro-Caucasian, which, by disregarding other possibilities, ends up constituting a level of violence.

In this line of approach, the director shows a song by the Tincoãs, in which Dadinho in partnership with Mateus Aleluia composes an ancestry of the African matriarchy, whose orixality is welcoming, insofar as it understands that all bio-existential manifestations are expressions of the black divinity itself. This phenomenon is demonstrated in the epistemology of the circularity of the sacred knowledge of the first-born African worldview, in which the first manifestation of respect for biodiversity is also located. It is in this behavior that the film of the consecration of Mateus Aleluia, with the honor of the title of Doctor Honoris Causa is, without a doubt, an announcement that without ethics, which is done with the justice of respect for the other, there is no knowledge. Nanã Buruuqê is the oldest expression of motherhood, in the kerygma of the orixás, as can be seen in the song "Cordeiro de Nanã" (Naná's Lamb), which talks about preserving and protecting the memory of her people and sheds light on her ancestors, her candomblé terreiros, a compendium that supports us in belonging to multiple histories, as Dadinho and Mateus Aleluia tell us in their composition:

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<sup>33</sup>Terreiro located in Cachoeira - BA. It was founded in 1916 by Judith Ferreira do Sacramento, who was initiated by João da Lama. The Terreiro's patron is the Orixá Xangô. The space houses a Casa de Santo of the Nagô Nation, whose patron is the Orixá Xangô.

Salúba Nanã Buruuqê!  
I was called a lamb  
But I'm not a lamb  
I preferred to keep quiet  
Than to speak and be told no  
My silence  
is a simple prayer  
My saint  
My song  
The strength vibrates  
That sustain my life  
My song  
Is a plea I make to Nanã  
I am from Nanã euá- euá, euá, ê  
What I ask for now  
Is silence and attention  
I want to tell of a suffering  
That I went through for no reason  
My lament was created in slavery...  
That I was forced to go through.  
I cried.  
I suffered the harsh pains of humiliation  
But I won because I carried  
Naná in my heart  
I am Nanã euáeuáeuá ê (DADINHO; ALELUIA, 1973, s/p.)

We conclude that Bezerra's cinematographic composition suggests a pedagogy of Africanity with the holistic breadth of the ethics of respect for the other. A film in which the song of the Tingoãs suggests respect for diversity, that justice is not possible, which is perceived as prejudice. In the film, Mateus Aleluia interprets his own song, in which his Umbanda musicality is a utopian place where all the voices of marginalized rituals can sing. This suggests a dialogical relationship with Spivak (2014), based on Bezerra's cinematographic affirmation that, in her documentary, the subaltern can sing, in the voice of the Tingoãs, with a utopian oneirism of the singing of all, for the end of the monocultural singing of Euro-Caucasian authoritarianism. The director seems, however, to affirm that this is the reason for the legitimacy of the title of Doctor Honoris Causa for the master Mateus Aleluia.

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